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said I liked it too, he gave me his copy, saying he had it written off. The contest left us all more interested in poems and taught me something about the judgment of students concerning things that are worth while.

BESS FOSTER

WEISER, IDAHO

### THE VOICE OF SHAKESPEARE<sup>1</sup>

The poet speaks not with one voice alone;  
His genius plays on every vibrant tone  
Of anger, grief, quaint humor, repartee,  
Of thought profound—of soul nobility.

The tenderness and love of Romeo,  
Othello's cry of suffering and woe,  
The intellect of Hamlet, Macbeth's fear,  
The rash imperiousness of "Royal Lear,"  
Shakespeare created, and gave voice to each  
With wondrous wealth and harmony of speech!

With voice so varied speaks this Master Mind,  
Who listens, will in every utterance find,  
Compelling—startling in its verity—  
The voice of Life expressed in poetry!

CHARLOTTE V. ASHMOOR

### THE LABYRINTH OF *IE* AND *EI*

(The following rules and examples are adapted from *What Is English?*  
"Always expect it to be *ie* unless you know definitely to the contrary.")

The right use of *ie* and *ei* you will find  
By this simple device you can keep in your mind:  
Write the *i* before *e* when they sound like long *e*;  
So in *piece*, and *believe*, and in *siege*, it's *ie*.

But four cases there are where the *e*'s before *i*:  
It's *ei* when the sound is long *a* or long *i*  
(Some exceptions there are when long *i* is the sound,  
But the principal one is in *fiery* found).

<sup>1</sup> An unrequired composition by a student in Miss Apgar's class in Harris Teachers College, St. Louis.

But in *height*, and in *sleight*, and *stein*, and *heigh-ho*,  
 With the sound of long *i* comes the *ei*, as you know;  
 There's *kaleidoscope*, *eiderdown*, *seismograph*, too,  
 As some more of the words to illustrate, they'll do.

No exception to *ei* when the sound is long *a*  
 Can be found in a word though you search for a day;  
 To illustrate: take *freight*, and add *sleigh*, and then *heir*;  
 The word *rein*, also *vein*, even *feint*, and then *their*.

In the second it is written *ei* when the sound  
 Is short *i* or short *e* (these exceptions are found,  
 As in *mischief*, and *kerchief*, and *sieve*, and in *friend*—  
 If correctly they're spelled, on *ie* they'll depend).

The third use of *ei* is when following *c*—  
 Then the *i* doing duty must follow the *e*—  
 (*Financier*'s an exception to this, it's quite clear,  
 But there's naught in this word to cause any fear).

In the fourth are "six freaks" with *ei* that's called *e*  
 (Six exceptions to using *ie* when called *e*),  
 As in *seize*, and in *leisure*, in *weird*, and in *neither*,  
 Not omitting the words *inveigle* and *either*).

#### ENVOY

With the long sound of *e* write *ie* without fear;  
 After *c* comes *ei*—is my meaning quite clear?  
 Where exceptions are shown, as you read through each verse,  
 You can learn them all right, though your head may feel worse.

ALICE BERLINGETT

NORFOLK, VIRGINIA

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#### THE BLESSED BLUNDER

What weary teacher has not often felt like calling down blessings on the head of the pupil who, instead of making a commonplace mistake, says something comically wrong? The hearty laugh that follows lightens and brightens the atmosphere like a shower in spring, making all the pupils seem so much more intellectual and better disposed than before.